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### THE PATTI INCIDENT.

THERE must have been something quaint in a scene that moved even the grave old *Saturday Review* to laughter and ridicule, which made the usually sedate and respectful *Daily Graphic* smile the smile of good-humoured contempt, and about which even the *Times* kept most significant silence. And truly, it is hard to imagine how anyone who was present at Queen's Hall on April 3rd, and saw the little occurrence that then took place, could refrain from laughing. To understand how very comical the incident was, one must remember that Madame Patti had first sung a song by Rossini—rather poor, even of its kind—but had shown that she really could sing in the divine "Voi che sapete," which she gave as an encore. She was recalled several times, and then, to the obvious amazement of the audience, Messrs. Berger and Cummings led her on once more. When the applause dropped sufficiently to let Mr. Cummings' voice be heard, he began to speak about Madame Patti's "distinguished services to music," commencing, he remarked, when at an early age she sang in *La Sonnambula*. "In presenting you with the 'Beethoven Gold Medal,'" he continued, "our sincere hope is that you may live many years to delight your friends; and that when you look upon this medal you will remember the old Philharmonic Society, whose only *raison d'être* is to promote art by associating the noblest music with the most gifted executants." Could anything be more unfortunate? "The noblest music"—and Madame Patti had just sung us Rossini, and immediately afterwards (as anyone might have foretold) gave us "Home, Sweet Home"! Services to music, commencing with *La Sonnambula*, of all operas in the world! No wonder Queen's Hall was, so to speak, on the broad grin.

But there is a serious side to the affair. If a highly-gifted lady—and there can be no doubt that Madame Patti's gifts are of the highest order—can go through life singing "Home, Sweet Home," and much worse stuff than that, and find her path—the path that leads to a castle at Craig-y-nos—strewn with roses, and towards the close of her career is flattered by a respectable old body like the Philharmonic Society with its compliments on her services to music; if, on the other hand, singers who

have really served music faithfully—who have resolutely refused to sing what is unworthy of their art—find their path anything but rose-strewn, get no castles in Wales, no compliments from the Philharmonic Society, and are sometimes allowed to die in actual want, which path is the younger generation, that sees these things, likely to take—the rose-strewn one of "Home, Sweet Home," or the flinty one made cheerful only by the songs of Beethoven, Schubert, and Wagner? We venture to assert that ninety-nine out of every hundred young singers, confronted on the one hand with the prospect of a hard life with noble music, and on the other with the prospect of an easy life with ignoble music, and seeing that the Philharmonic Society approves the choice of those who, like Madame Patti, took the easy path—will be strongly tempted to do likewise, and probably succumb to the temptation. It may be urged that Madame Patti was brought up in the dark ages of music. That certainly is an excuse for her, but it is none for the Philharmonic Society. The recent exhibition is to be deplored, not only because it was in shocking bad taste, and put Madame Patti in a ludicrous position, but because it may have an effect in inducing many to choose the lower rather than the higher path of art.

### JOHANN PETER EMILIUS HARTMANN.

ON the 14th of May, Johann Peter Emilius Hartmann, the most famous of living Danish musicians, and the *doyen* of European composers, will complete his 90th year. In former centuries, cases are recorded of musicians having reached an even greater age, but most of these cases are of a somewhat apocryphal kind; at any rate, within the present century, there is no instance of any musician of equal eminence attaining the same age, and after a career of so much activity. Auber, indeed, came very near it, and Franz Lachner and our own G. A. Osborne reached the age of 87 or 88, but Auber was scarcely known till he was 40, and Osborne was never a musician of much distinction. John Barnett would be a better parallel, but his reputation was not great, except for a short period. On the whole, Lachner makes the nearest approach to the case of Hartmann, but Lachner

was never the great typical musician of his country, as Hartmann has been for half a century; nor did his activity extend over so long a period, for Lachner went into comparative retirement at the age of 70, while Hartmann was still active both as organist and composer at the age of 80. And yet, notwithstanding his age, his activity and his great merits as a composer, Hartmann is infinitely less known than scores of musicians who are far his inferiors. For this neglect there is, it must be confessed, some excuse. Hartmann has not been a traveller, he has taken no pains to make himself known, and no good biographical account of him (so far as we are aware) has ever been published. Grove's Dictionary disposes of him in twelve lines, Riemann allots him less than a column, and the "Norsk Conversations Lexikon" (which is the latest authority) gives but an incomplete and not very satisfactory account. We have found it no easy task to collect materials for an adequate account of him, but in the absence of any better notice, the present attempt at a sketch of his life and works will perhaps be found acceptable.

The history of the Hartmann family would be a tolerably complete history of music in Denmark for the last hundred years. It begins with Johann Hartmann, a German musician from Silesia who settled in Copenhagen between 1770-80; he wrote music for some theatrical pieces, but is best known to fame as the composer of the Danish National Anthem, "Kong Christian." One of his sons was Wilhelm August Hartmann, who became organist and cantor at the Garrison Church of Copenhagen. His son, Johann Peter Emilius Hartmann, the subject of this notice, was born at Copenhagen, May 14th, 1805. He was thus about a year and a half younger than Berlioz, nearly four years older than Mendelssohn and Chopin, five years the senior of Schumann, and six years older than Liszt and Hiller. His father was a sensible man, who, finding that his son had a talent for music, encouraged him by giving him lessons, but knowing how precarious the life of a music teacher in such circumstances must be, he insisted on his son studying for the law as his profession, and cultivating music only as a secondary pursuit. The young man therefore entered the University, and passed all his examinations with the utmost credit. At the same time his musical studies must have been kept up, for in 1823, when he was but 18, he was made assistant organist at his father's church, and it would seem that his earliest compositions date from about this period. It was at this time that he became acquainted with Weyse, then the undisputed chief of Danish musicians, in whom he found a sympathising and generous friend and a most excellent and valuable adviser. A year or two later (says the "Norsk Conversations Lexikon") he came before the public as composer of an overture and a cantata, which were followed by two rondos and a fantasia for piano, and a sonata for piano and violin, works which gave proof of great natural talent. In 1827, Siboni, an Italian musician settled in Copenhagen, established the first Conservatoire of Music in Denmark, and Hartmann, a young man of 22, was offered and accepted the post of teacher of singing, theory, and piano playing, a post which he held till the Conservatoire came to an end in 1840. The first work which made Hartmann known to the general public and gave him a position as the most promising of the younger composers, was his music to a melodrama by Oehlenschläger, the greatest of Danish poets, entitled *Guldhornene* ("The Golden Horns"), Op. 11, produced in February, 1832, and still occasionally performed. This was followed on October 29th of the same year by his opera *The Raven*, the libretto of which was by Hans

Christian Andersen, then a young man of Hartmann's own age, and not much more known than Hartmann himself. The story, though it has been warmly praised by Schumann, seems to modern tastes extravagant and uninteresting, and though the opera had a considerable success at the time, it has not been able to maintain itself on the stage. From such specimens of the music as we have seen, we should judge that the young composer was very much under the spell of Weber, as indeed most operatic composers of Northern Europe were at that time. Nevertheless, there were signs of that strong dramatic instinct which, later on, became one of Hartmann's most striking characteristics.

After one or two minor works, among which were the melodramas *Jurahjerget* (the Jura Mountains) and *Der Taucher* (Schiller's poem), his next important work was his second opera, *Corsarerne* (The Corsairs), the libretto of which was by Henrik Hertz, afterwards the famous author of *King René's Daughter*, a play well known in this country. We have not been able to learn anything about this opera, but it appears to have done less for the composer's reputation than its predecessor. It was produced April 23rd, 1835.

Soon after this, Heinrich Marschner, then at the height of his reputation as the author of *Der Vampyr* and *Hans Heiling*, visited Denmark, and with him, as the successor of Weber, Hartmann hastened to become acquainted. At Marschner's instigation, he paid a visit to Germany in 1837, but previous to this an event which had a great influence on his career happened at home. This was the foundation of the Musikforening (Musical Union), the first and still the chief of the concert-giving societies of Denmark. Of this society Hartmann was from the first one of the leading members, and from 1839 to 1891 he was its permanent president, and in that capacity the head of the musical world of Denmark; and for this society, in later years, a large number of his best works were written. At the first concert of the society, on January 28th, 1837, an occasional cantata by him figured very conspicuously on the programme, and deserves to be mentioned as the first of an enormously long series of occasional cantatas. Few composers have contributed so largely to this class of music, and if we may trust the judgment of Danish critics, few indeed have ever acquitted themselves in this most trying sort of composition so well. For half a century and more Hartmann has been what we may call Composer-in-Ordinary to the Court of Denmark, and it would be difficult to say how often his services have been required to celebrate royal accessions, weddings, births, and funerals. Besides music for royal ceremonies, he has also produced a large number of occasional cantatas for the funerals of famous men (Weyse, Thorvaldsen, etc.), for the inauguration of new buildings, and many other festive and mournful occasions. These, however, we must pass over, though some of them are said to rank high among his works. During his tour in Germany he made the acquaintance of Spohr, who became much interested in him, and caused his first symphony (in G minor, Op. 17) to be performed at Cassel. This tour, though it doubtless enlarged his ideas, does not appear to have exercised any great influence on his musical tendencies, which were now beginning to turn towards the embodiment in music of the spirit of the old Norsemen. It should be remembered that this was some four or five years before Gade, who was Hartmann's junior by twelve years, produced his first work. In 1838 the Musikforening published a volume of the composer's songs, two of which, "Flyv, fugl, flyv," and "Lille Katrine," very quickly gained a place which they have never lost among the most popular of Danish folk-songs.

An English version of the first of these is given in Boosey's Album of Scandinavian Songs, and is one of the very few specimens of Hartmann's works accessible to the English public. In this year, 1838, he produced the earliest of his Norse works (if we may so call them)—an overture to Oehlenschläger's tragedy *Olaf the Saint*, which was followed next year by another overture to *Canute the Great*. At this time he wrote overtures and incidental music to several plays, among which the music to Heiberg's *Synsøverdag* (the Day of the Seven Sleepers), 1840, deserves especial mention; but in this kind of music his most famous work is the music to Borgaard's "Undine" (1842), which is still one of the most popular pieces in the concert-répertoire of Denmark. In this year (1842) he became conductor of the Studenterforening (Students' Union), an important vocal society which he had been largely instrumental in founding.

In October his old friend and teacher, Weyse, died, and Hartmann succeeded to his post as organist of the Church of Our Lady. It was in this church that he played the organ as usual, on his eightieth birthday; and, indeed, we believe he continued to play for some years after that. It was perhaps in connection with this appointment that he produced in 1843 two pieces for the organ, entitled "Good Friday" and "Easter Morning." The next year (1844) produced one of his finest works—the overture to *Hakon Jarl*—which (probably through Gade's influence) was shortly after performed at one of the Gewandhaus concerts at Leipzig. Of this work an eminent Danish critic, Carl Thrane, says: "It is a monument hewn from Norwegian rocks: Hartmann is here harder and sterner than Oehlenschläger himself; the two mighty forces, Heathenism and Christianity, which struggle against one another in the composer's tones, are brought before us with an intensity which almost seems to do violence to the nature of music." Of all Hartmann's instrumental works, this is the one in which the grandeur and the ferocity of the old Norse spirit are the most vividly expressed. It is a striking proof of the composer's versatility that his next important work should have been such a masterpiece of sentiment and humour as the opera *Liden Kirsten* (Little Christina)—the work by which he is best known, even to his countrymen. It was first produced May 12th, 1846, achieved an enormous success, and has ever since been accepted as the typical Danish opera. The libretto, by Hans Christian Andersen, is a simple domestic idyll, in which a maiden is saved from being placed in a convent by the return of a lover, who turns out to be a more aristocratic person than he was supposed to be. Without being what we might call a ballad opera, it is pervaded throughout by the spirit of the Volkslied, and its melodies are familiar as household words throughout Denmark. In the character of Narren, the composer has found an opportunity to display the humour which is one of his chief qualities. Indeed, Herr Thrane says that for humour in music Hartmann may be placed by the side of Andersen. This side of the composer's talent is, however, more fully exhibited in the music of his ballets. For some years after 1846 Hartmann did not produce any works of particular importance: the war of 1848 brought about a state of affairs unfavourable to the cultivation of art. But the composer was not idle: a second symphony (in E, Op. 48) dates from 1849; a set of songs entitled "Sulamith and Solomon" (words by Ingemann), highly esteemed by Danish critics, was published in 1850. These have been published with English words, which, however, are so clumsily adapted to the music as to be quite unsingable. From this period, too, date several sets of small piano pieces, Études, Fantasiestykker, Novel-

letten, but it is not by such trifles as these that Hartmann should be judged.

After several years' rest he returned to active life as a composer with the production of a concert-overture in C (Op. 51) in 1853, and in 1854 with a ballet, *Et Folkesagn*, written jointly with Gade, who had, in 1852, married Hartmann's eldest daughter, a young lady of most amiable character and many accomplishments, who, unhappily, died at an early age, after three years of married life. The *Folkesagn* had a great success, and is even now occasionally performed. Hartmann was now a man of fifty, but so far from losing any of his former energy, he became more active than ever, and opened up new fields, in which he gained some of his greatest triumphs. Instigated perhaps by the great success of Gade's *Elverskud* (known in English as *The Erl King's Daughter*), which had made a great effect on its production in 1854, he turned his attention to the secular, or more correctly, the poetical cantata. Of these he has written altogether more than a dozen, many of them comparatively short, but all full of poetry, sentiment, or energy, and nearly all still frequently performed. The earliest was an "En Sommerdag" (A Summer's Day), which has lately been published in a German version, produced in 1856. In this year he married a second time, having, in 1851, lost his first wife, whom he had married in 1829; and we may, perhaps, attribute to this cause a second visit to Germany and Italy which he made in 1857. In this year he produced another of his Norse overtures, that to *Axel and Valborg*, more tender than most of its predecessors, and perhaps more agreeable. In 1859 came the longest and most important of his cantatas, "Dryadens Bryllup" (The Dryad's Wedding), the words of which are by Paludan-Müller, the most distinguished Danish poet of that time. This seems a proper occasion to draw attention to one of our composer's most interesting peculiarities—his invariable choice of words by the greatest poets of his country. Oehlenschläger, Heiberg, Hertz, Andersen, Ingemann, Paludan-Müller, Winther, Munch—these are the greatest Danish poets of the century, and from these poets Hartmann has almost without exception taken the words for his operas and cantatas. Indeed, that most objectionable and tiresome person, the professional librettist as we know him in this country, would appear to be almost unknown in the happy regions of the North. It would take too much space to enter into details respecting the long series of works which followed "The Dryad's Wedding," and which extend over a quarter of a century; but, as they appear to be almost unknown to the writers of notices of the composer, we will enumerate the chief. They are—*Zigeunermärchen* (Göthe, 1861; *Hinsidens Bjergene* (Munch), 1865; *I Provence* (Carl Andersen), 1869; *Foraarssang* (H. C. Andersen), 1871; David's Psalm cxv., 1871; *Völvens Spaadom* (from the Edda), 1872; "At the Cloister Gate" (Björnson), 1872: this is the piece which has also been set by Grieg, and it would be interesting to compare the two versions; "Sabbath Peace," 1880; "Luther at the Wartburg," 1884, and "The World of Tones," 1886. But interesting as many of these pieces are, they exhibit Hartmann's talent less strikingly than his grand ballets, "The Valkyrie" (1861), "Thrymskviden" (1868), and "Arkona" (1875), the first two of which contain some of his finest music. The critic whom we have before quoted says of these works: "There is no artist with equal ideality who has ever written such pieces as the Trolde's Galop in the *Folkesagn*, the Dance of the Vikings with the Greek women in the *Valkyrie*, and Loki's Bacchanal in *Thrymskviden*. It is by looking through his ballets that one gets the best notion of Hartmann's prodigality



of ideas. There is in them a youthful freshness which no other composer, except perhaps Gluck, has ever possessed at such an advanced age. In these two ballets there is not one number which is laboured or uninteresting." We must also make special mention of the short cantata for male voices, *Völvens Spædom* (The Spæ'in of the Völva), which is, among the vocal works, what the overture to *Hakon Jarl* is among the instrumental.

It would hardly be worth while to enumerate more of the works of Hartmann's later years; they include at least two more overtures *Yrsa* and *Dante* (we have already omitted one, *Correggio*, produced in 1860), several occasional cantatas—one produced so late as 1891—a piano sonata, and another (his third) for piano and violin. Besides all the works we have mentioned, he is the author of a large number of songs for a single voice, part-songs (especially for male voices), pieces for the piano and organ, and a good deal of sacred music. Not very many composers have been at once so prolific and so versatile.

The composer has already been the recipient of nearly all the honours which his country, ever ready to acknowledge and reward its great men, has to bestow. His 80th birthday has already furnished one opportunity, and we may be sure that if the veteran survives to see the 90th anniversary, honours of every kind will not be lacking: but we will not anticipate. We shall hope to have another opportunity of speaking on this subject.

It should be mentioned, in conclusion, that Hartmann has a son Emil (born in 1836), who is also a composer of great merit, and who, having travelled a great deal and found, or made opportunities of getting his works performed, is much better known out of Denmark than his father. Indeed, works of the one are not infrequently attributed to the other.

There can scarcely be a doubt that if Hartmann had followed up his first tour in Germany, and taken a little trouble to make his works known there, Gade would have had to take a second place as representative of Scandinavian music in Europe—for, judging by such tests as we are in a condition to apply, not only was Hartmann the first to introduce the spirit of the North into musical art, but his genius is far more original, masculine and versatile than that of Gade—a luckier but not a greater musician.

We have not been able to find an instance of any one of Hartmann's greater works being performed in this country—it is to be hoped that the forthcoming anniversary may direct some attention to the composer, so long overlooked. It would be dangerous to say of one so full of life, that he is not likely to do any more valuable work for the world; but in any case the illustrious veteran has done enough for lasting fame, and we trust he may yet live many years to enjoy it. R. W.

#### OVER-CENTRALIZATION IN MUSIC.

FROM all sides the cry now comes "The profession is overstocked!"—from well-paid musical critics and under-paid organists, from popular sopranos and unpopular basses, from the sleek Philistine drawing-room ballad manufacturer and the preposterously sanguine youth who hopes to win fame and money by his music-drama cycles for three days and a fore-evening, from the short-witted imitator of Sims Reeves to the long-haired imitator of Paderewski. It is a mistake to think that only beginners feel the deadly effects of competition; the older hands feel it even more. I know—and know of—many an old organist who a few years since had his

comfortable organ berth and teaching connection in the suburbs or West-end, and never dreamed of departing from his routine until death paid him a friendly visit. But competition has anticipated death and moved the organist on. His vicar and churchwardens have discovered that scores of equally able men are willing—nay, anxious—to do his work at half his figure; his pupils have found that at half his terms equally good teaching may be had from any one of the scores of talented and highly educated young men turned out every year by our various great music schools; and, in a word, the old organist has unexpectedly found himself superfluous. Singers who not so long since turned up their noses at anything less than twenty guineas a night, and at that if the concert were far out of London, are glad to gain an honest ten guineas by a flying visit to the North of England, or even across the border. Many a composer, thought by the uninitiated to be a popular man, cannot persuade a publisher to take up his songs, simply because in the tremendous flood of good and bad stuff thrown into the market every day, only something very astonishing has a chance of attracting the smallest attention; and thus abilities that a few years ago would have met with an immediate cash reward are now not worth even bread-and-butter. Bandsmen are in much the same plight, unless they are lucky enough to get into the Philharmonic, Crystal Palace, or Richter bands. Scores of first-rate violinists, cellists, flautists, and so forth—first-rate, I say, equal to any in the Palace, Richter, or Philharmonic bands—may be found playing for a beggarly pittance in the music-halls and smaller theatres. But I need not pile up instances. We all know, we are all absolutely sure, that it is because of the enormous numbers of competent musical artists who are striving to "get on," to make a name and position, that so few ever do make a position or name, and that so many can scarcely earn a living.

In the face of these notorious facts, in defiance of much impeccable logic, I assert that the profession is not overcrowded, that the logic is broken-backed, and the stale old truisms hopelessly untrue. So far from there being too many in the profession, there are scarcely enough: at any rate, there is room for more. There is overcrowding, certainly, but only in one place, and that place London; hundreds of towns in various parts of Great Britain, Ireland, and Berwick-upon-Tweed, are sorely in need of organists, conductors, singers, and bandsmen; and while these towns, which afford plentiful openings, are left necessitous, everyone rushes to London, where there are no openings whatever.

The explanation of the general rush to London is, first, that everyone wishes and hopes for too much. Instead of resting content with a comfortable livelihood and a peaceful life in a provincial town, the modern musician undergoes years of discomfort and worry in the metropolis, sustained by the hope that he will eventually tumble into an income of some thousands a year with a big house and big servants to match. A second explanation is the strange superstitious reverence that still lingers in the provincial mind for London and the "London man." The last reason is quite as potent as the first in driving able men to London. A musician may have done splendid work in a provincial town; he may have, purely for love of the thing, organized orchestral and choral concerts, services, festivals, and what not, and thus given his fellow-townsmen numberless delights that they could not have enjoyed at one quarter the price in the metropolis; and then he finds himself shoved aside and treated as of no account whenever a young jackanapes comes down to conduct his superficially smart choral



ballad or cantata. The jackanapes may not have a tithe of the local man's talent, but he is "a London man," and that is everything. He talks glibly of Parry, Stanford, Mackenzie, and Sullivan, and the silly provincial—who is not silly nor provincial save in this—drinks it in and thinks the town lucky to be favoured by a visit from so eminent a person. If the jackanapes likes to settle he is made right welcome for a time, but that time is not long, for he, too, becomes a provincial and finds himself shunted in favour of another and more recent "London man." So long as the provinces treat their best men after this fashion, so long will their best men on the first opportunity make for London, where at least they are not reckoned as necessarily inferior to every callow Academy youth.

If the best men are thus driven to London, the first reason I gave acts with wonderful force upon the incompetent, and makes the struggle terribly hard for all. London is packed with teachers, each wanting the big house, big footmen, and all the big things usually taken to represent worldly success. If the teaching were divided fairly between them, the big things would be out of the question; each, therefore, wants more than his fair share, and each tries to get it by spending his last shilling on living on a scale that impresses the gullible public with the notion that he is already somebody big—for the public always rushes to the man who (really or apparently) is making "heaps of money." As the more he spends the more he wants, and the more he wants the more he has to spend, and as moreover there are dozens doing as he does, it follows that the competition is tremendous; and the tragically ludicrous aspect of the thing is that, having to spend all he makes—often for a long time, if he has capital, more than he makes—on keeping up appearances, many a West-end teacher is poorer than I am, who live by my pen, but spend nothing on appearances; or perhaps you, reader, who grumble at the small share of the good things that come your way, but at least are not compelled, as if under some enchantment, to earn a princely income by stupendous labour, only to spend it without enjoyment. The worst of the frightful London struggle is that men who would fain live quietly are dragged into it. For to be ever so good a teacher fetches you nothing by way of income unless you live in Bryanston Square or the "best" part of Kensington, and "live in style." Singers and players must do the same, unless they happen to make a lucky hit. Even then they generally hasten to do it, for we must remember that little money can be made in London by public singing or playing, but a great deal by singing or playing at private social functions, and engagements for these are quickest got by living so that society cannot fail to be aware of your existence. But here again need I pile up instances? Is it not notorious that in London a few musicians earn great incomes, and the vast majority very small ones? Do we not constantly hear of Mr. So-and-so or Sir Somebody Something breaking down through overwork, and do we not all know any number of musicians who have no work at all? Why need Sir Somebody Something overwork? A City clerk with a family of seven and a normal income of £80 may be forgiven if he kills himself by doing extra work in the evening; but a fashionable teacher, with a normal income of £2,000, has no excuse beyond the one I have given. One is inclined to say that even London is less overcrowded than we are apt to suppose; for if all the teachers (to give an example) were to unite and form one huge Academy, and each take his fair share of pupils, it is conceivable that each might earn a sufficient income to live comfortably, for nothing would be spent on the present wasteful competition. There

seems to be plenty of money spent on music: the problem is how to prevent it all going into the pockets of a few "stars," while the "smaller" men starve.

The suggestion which has been made, that the "stars" should be somehow induced to take smaller fees, to the end that more may be left for the smaller people, has a naive beauty, like eleventh-century carved woodwork, that makes me reluctant to press the objection—namely, that it is altogether impracticable, and even if it were practicable, would do no good whatever. But how, to begin with, are we to induce Madame Patti, Mr. Edward Lloyd, or Madame Albani to take less than, to speak in the language of the market, they are worth? Besides, the money would never reach the "smaller" people's pockets: it would go no further than the *entrepreneur*, who, doubtless, would be grateful. No; such a plan is founded on a fine ignorance of human nature; but as a remedy for the existing state of things it cannot be counted on to produce any results. The cause, I have shown is Over-centralization, and it seems only reasonable to suppose that the best cure, or at least a cure worth trying, is De-centralization. If there are too many artists in London, and too few in the provinces, evidently the task before us is not to persuade "big" London folk to take less, and thereby make London more attractive to "little" people, but to induce a great many of the "little" people to return to the provinces, or to stay there. That, I admit, is immensely difficult, but at any rate it is not impossible, like the former scheme. Sooner or later the larger portion of the smaller people now in London will be compelled to "get back to the land," as agricultural reformers say; and if nine-tenths of the number, instead of waiting to be thus driven, would make up their minds that the life of the overworked, overpaid, yet eternally impecunious fashionable London teacher is really not worth living, and would at once resolutely dump themselves down in the larger provincial towns, they would find life comparatively easy, and we should hear very much less of the overcrowding of the musical profession. That nine-tenths, or even one-tenth, or even one man, will at once do anything of the sort, I scarcely believe. But I do believe that some years hence, when the overcrowding has grown worse and the competition more cruelly heartless, it will enter the heads of a number of musicians that life in the country, though never so dull, would be better than the death-in-life of the metropolis; and it will be their part to prepare the peaceful revolution that will change the face of musical England—which will, in fact, make England a musical country. They must settle in the obscure towns, build up choral and orchestral societies, train up young musicians in their ways of thinking, and thus by example and precept teach the provinces the self-respect and self-reliance which they at present lack in art matters. This means that they must first strengthen themselves in self-reliance. It will be uphill work. The older established teachers will oppose them, and the provincials will be slow to recognise their powers. But they will have the advantage of being "London men" at the start, and it is certain that in the end they will conquer. They will create a local taste and a local musical public; their towns will become proud of them; and when the inevitable London jackanapes comes down to reap with a lofty air the fruits they have sown, they will be strong enough to hold their own. At the first possible moment the example of Manchester must be followed, and a municipal music-school set up, to save the best of the rising generation being packed off to London to imbibe false ideas of the relative importance of London and the provinces. After the municipal music school the municipal orchestra would follow, and,

with the growth of taste, the municipal opera-house, too. Is this such a fantastic dream? At any rate, Germany accomplished it a couple of centuries ago, and the average Englishman is generally unwilling to own himself the mental inferior of the average German. With a municipal opera-house and a large musical public in every town, there would be room for ten times the number of musical artists that now serve to overstock the profession. Possibly our "great musical festivals" might cease to be London taken into the provinces for a week, and become genuine provincial festivals, with conductor, band, chorus, and soloists all "mere provincials," and not on that account in the least inferior to London artists. Indeed, if the committees of these festivals knew, so to speak, the time of day, they would at once begin to move in the right direction by always giving the provincial artist the preference. To come to an end, there is no reason why London should for ever remain the musical metropolis: its very size is a disability. The musical life that goes on in Leipzig, Bayreuth, and other Continental towns is not possible here. To get to the opera is a day's march, so to speak; and, after the opera, we must hurry for our trains and 'buses, so that the endless meetings, rubbings of noses, and discussions that alone generate a true art atmosphere are entirely out of the question. But in the less overgrown provincial towns these things are possible; there is nothing lacking save the musical people who have come to London to be away from the dreaded provinces. When London becomes part of the provinces, and the provincial towns are recognized as each the equal of London—just as Leipzig and Bayreuth, provincial though they be, are equal in musical importance to Berlin or Vienna—then, and only then, will the overcrowding and all its attendant evils cease. That is a consummation devoutly to be wished, and the first step will be taken when the "small" men who cannot get a footing here make the provinces their home, and go to work to build up a musical life around them.

J. F. R.

#### GYROWETZ IN LONDON.

GYROWETZ in his day was a very popular, and one may add, prolific composer: the fact that he was engaged by Salomon as composer at the same time with Haydn, offers a strong proof of his popularity. Born in 1763, he lived until the year 1850: he thus came into the world seven years later than Mozart, but survived that composer nearly sixty years. His music is now completely forgotten: Haydn, and Mozart were his superiors, to say nothing of their still mightier successor. But though his sonatas, serenades, and symphonies may not be worth reviving, Gyrowetz wrote one work which may still be perused with interest—that is, his autobiography, published at Vienna towards the close of his life. The style is lively, and many interesting details are given of one of the most important periods of musical history. Gyrowetz visited Italy, France, and England, and of his experiences in the last-named country a brief account will be here attempted.

He arrived in London early one morning in the month of October, 1789, and at the "Hôtel au Canon," where he first alighted, he had the good fortune to meet Giarnovich, the famous violinist, by whom he was at once presented to the Prince of Wales, who received him with great cordiality. Among the guests was the old Duke of Orleans, father of Louis Philippe. Thus his visit began under happy auspices, and he was soon overwhelmed with invitations to evening entertainments, card parties,

and balls. He even dined at the Mansion House, where he sat next to and conversed with "the celebrated Mr. Fox."

Gyrowetz was one of the first to welcome Haydn on his arrival in London, and mention is also made of Dussek, Cramer, Grosdell, Clementi, and other distinguished musicians coming to pay homage to the veteran composer. If our autobiographer may be relied on, he helped greatly to win popularity for Haydn, and for this his *entrée* into the best circles was of immense advantage. He tells us that the English "found him (Haydn) too old, and said that they were quite willing to listen to his symphonies, but that they took no pleasure in making the acquaintance of an old man." Gyrowetz's opinion of the musical qualities of Englishmen was not very high, but of the young ladies, he says that, "as a rule they are musical, and well practised in pianoforte playing and in singing"; and thus the evenings during the dull autumn, when the nobility resided in the country, were passed in most pleasant fashion.

The story of Haydn's sudden drum stroke in the slow movement of one of his symphonies is well known: it was to wake up the ladies who fell to sleep during the concert. There was certainly every excuse for them, since Gyrowetz informs us that the Hanover Square concerts "often lasted beyond midnight."

Our composer was invited down to Brighton by the Prince of Wales, and there met Anna Selina Storace, the eminent vocalist, and sister of the composer Michael Storace. Gyrowetz remained for several weeks, took his meals with the Prince, was invited to all entertainments, and, in fact, was treated, so he tells us, "more as a friend than as an artist."

When in London he tried to fraternize with English musicians, also to gather their opinions, and in conversation "learned that they knew very little about Mozart and Beethoven" (Gyrowetz, it must be remembered, remained several years in London, and before he left, Beethoven had already commenced to make a name). In London, he says, people were principally devoted to *Keetches* and *Glies*, sung at suppers—hence the proverb, "No song, no supper." He made the acquaintance of a certain German, named Baumgarten,\* conductor at the Haymarket Theatre, whose wonderful knowledge of musical theory delighted him; also of Philidor, not only the composer of several French operettas produced with success at Paris, but celebrated as the best chess-player of his day. And of the latter he relates how he founded a chess club in London, in which he often displayed his skill in playing many games simultaneously. Pleasure was not Gyrowetz's only bent, for he tells us that a traveller in order to know a country must see things of all kinds, even though they be sad—nay, harrowing. And so he witnessed the hanging of thirteen criminals at Newgate,† and describes how the poor wretches were launched into eternity amid prayers and singing of psalms. He went to "Wogsaal," and there his appearance caused considerable merriment. He met a friend who explained to him the cause: he (Gyrowetz) was not dressed according to Vauxhall fashion!

A very interesting description of a Handel Festival at Westminster Abbey (the one of 1791) is given, and one passage is especially worth quoting, as it touches on the manner of accompanying the solo singers.

\* Baumgarten, clever organist, conductor, and composer, who was held in high esteem by Haydn.

† We have endeavoured to trace the executions referred to by Gyrowetz, but in vain. In the *European Magazine*, curiously enough, there is an account of exactly thirteen prisoners executed at Newgate, but this was on May 6, 1787.

"The orchestra was arranged in the following manner: from the high altar down to the ground was erected the platform on which the musicians were distributed. The chorus singers were above, close to the moulding, and the instrumentalists were distributed on each side of the platform. "In the middle stood the conductor, and on the lowest steps were the solo singers, near whom was placed a fortepiano, on which an artist struck the chords. But the whole was accompanied on an organ."

Distance lends enchantment to the view, and the solemn impression created by Handel's mighty music at these festivals has often been recorded. Gyrowetz, however, as a close spectator, gives us a realistic and not altogether attractive picture. Between the parts, he relates, the audience ate hard-boiled eggs, ham, and even meat, so that in going out of the cathedral one had to wade through a heap of egg-shells and other rubbish.

Gyrowetz was wont to spend the summer months in "Heighet," where Sheridan had a delightful country house, and there he made the acquaintance of the famous writer, and found that his knowledge of music was extensive. "Heighet" had its delights, but also its dangers, and our writer has tales to relate about the "Heighwaymanns" who infested that neighbourhood.

His account of the manner in which operas were prepared for Drury Lane is amusing.

"The music for the operas was arranged in this manner by Mr. Storace: he selected favourite melodies from quartets, symphonies, and sonatas, set English words under them, and in that manner put together a whole opera, for which he received more money than he would have for a new one." But he adds that all the names of the composers, from whose works the vocal pieces were drawn, were named on the bills, thus:—"Music compiled from Haydn, Gyrowetz, Pleyel, Kozeluch, etc." And he remarks—"Real English opera composers did not then exist." The operas of those days were compiled, not composed.

Gyrowetz received three admissions to the trial of Warren Hastings at Westminster Abbey, and he remembers how, as he was entering the Abbey with two friends, a thief rushed up to one, seized his chain to drag out his watch, but the chain fortunately broke, and the villain had to be content with the half which he carried off.

The opera *Semiramis* was written for the "Odeon": the general rehearsal was held, but one hour afterwards the building was in flames, and soon everything—theatre, instruments, score and parts—was burnt to ashes. Lord Bedford, proprietor of the Odeon, could not make good the loss of the music, but he paid Gyrowetz the promised £300. This solid sum perhaps pacified to some extent the composer for the fame which he had hoped to win.

## STUDIES IN MODERN OPERA.

A COURSE OF LECTURES DELIVERED IN THE PHILOSOPHICAL INSTITUTION, EDINBURGH.

BY FRANKLIN PETERSON.

XI.—PARSIFAL (*continued from page 54*).

LET us attend one of these ideal performances where alone *Parsifal* can be adequately presented. The rich pasture land of central Bavaria lies bathed in sunlight as the towers of Bamberg fade from view, and we

gradually approach the little town of Baireuth, the capital of the now forgotten principality of Upper Franconia. The ghost of the Electoral Palace, the puny and now deserted imitation of the Trianon, and the dead fancy of the *Fantasie* contrast strangely with the living power which is still wielded by Jean Paul Richter, a mightier dead than all the Electors of Upper Franconia together. And a still stronger power, a fiercer light beats from the throne of the mightiest monarch music has known since death took the sceptre from the failing hands of Beethoven in 1827. The simple manners, the warm if somewhat business-like hospitality extended by the inhabitants of houses of which the outward appearance and internal arrangements, as much as the dates over the doorways, take us back over many a page of interesting history, the keenness of modern enthusiasm—all prepare us to receive the impression gained by that fusion of ancient chivalry, mediæval religion, Christian imagery, and loftiest modern idealism, which go to make *Parsifal* the marvellous work that it is.

All the bright forenoon, trains have brought heavy loads of passengers from every part of the world. About three o'clock, the road between the trees which leads up the hill to the Festspielhaus is alive with strangers and townspeople. In the grounds there are seats and refreshments for those who are not entirely occupied in watching the constant arrivals, and the scene grows every minute more animated. Everything, except the sunshine and some of the costumes, is very subdued, and the suppressed excitement of the young student who is on his first pilgrimage is much more attractive to us than the velvet coat, artistic hat, and easy nonchalance of the *habitué* to whom "Wahnfried" holds no higher mystery than afternoon tea and pleasant company. About ten minutes to four all eyes are directed to the front portico of the temple, the flash of brass instruments is seen, and far out on the summer air is borne the call, one of the themes from *Parsifal*. Those who intend witnessing the performance move slowly to their appointed doors; and by the time the trumpet summons is repeated the audience is gathered inside the unpretending house—a plain building with folding seats in semi-circular rows rising gradually towards the back, where the princes' boxes are. There are no galleries to break the sound, no orchestra to distract the eye, and, above all, no gilding. By a skilful arrangement of pillars, all eyes are led straight in front to the stage—a very large one, which is meantime concealed by a heavy and very plain curtain. At four o'clock the lights are lowered, the doors are shut close, and the audience, cut off from all outside influences, take their seats in the darkness. And now, through the darkened stillness of the breathless house, wells up the hushed sound of violins in unison—

"Agony."

"Spear."

"Take, eat, this is My body"—and the marvellous story is begun. The theme is repeated, accompanied by the

\* "In der Mitte befand sich der Musikdirektor, und auf den untersten Stufen waren die Solo-Sänger, in deren Nähe ein Forte-piano stand, auf welchem ein Künstler die Accorde anschlug. Das Ganze aber wurde mit einer Orgel begleitet."



rushing rise and fall of delicate harp-like passages on the violins, and then dies away. After an impressive pause the soft single notes in the violins are again heard in the second part of the "Supper" motive, when the few notes which tell of the Redeemer's anguish (at †) are made more prominent. "Surely He has borne our griefs, and carried our sorrows: the chastisement of our peace was upon Him; and with His stripes we are healed."



This, after a similar repetition, ends in the same way, and after the pause the motive of the Grail enters, clothed in the rich dignity of trumpets, as if in the vestment of priests:—



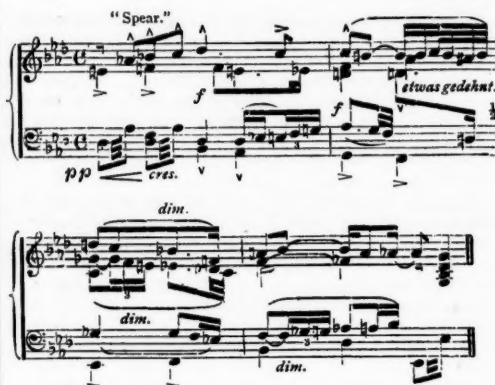
Then comes the "Prayer":—



Its strenuous but faltering hope commands at first only broken and interrupted phrases, but gathering strength it gradually enlists all the power of the orchestra, until it seems to exult in the assurance of fulfilment:—



When these three principal motives have been heard, a long *pp* roll on the drum gives place to the shuddering tremolo of the double basses, and in what corresponds to the "development" section, the "Agony" motive grows even more intense in its expression of pain, while the "Spear" motive (also a short phrase contained in the "Supper" motive) tells us at once of Amfortas' sin, its punishment, and of the power which can heal his



wound. The last motive, that of the Saviour's blood poured forth in His bitter anguish for the sins of the world ("Heiland's Klage") is as original, as expressive, and as beautiful as any in the work; and all the passion, all the pain and struggle, seem to yield to its sweet influence; the mystic vision of temptation, sin, repentance, and forgiveness rises on the wings of the wonderful "Lovefeast" motive, and is received out of our sight as the curtain opens on the first scene.

It is impossible by any process of analysis to discover the secret of the spell which the *Parsifal* Vorspiel exercises, but one or two features may be particularized. The apparently rhythmless "Lovefeast" motive pulses with the deep life of that shoreless ocean of eternity: the only phrases which fit the finite limitations of time are just those which belong to earth—the "Anguish" motive and the "Spear" motive. What a concentration of emotion seems to be expressed by the transition from C minor to E minor through the augmented second (at †) in the second part of the "Supper" motive!



In the "Grail" motive Wagner seeks another fountain of inspiration, and draws upon the stores of the past. The first three notes are merely the intonation to one of the Gregorian tones—the same intonation as Mendelssohn has used with excellent effect for the powerful subject in the Lobgesang, "All that have life and breath"—and the second part of the same motive is the well-known "Dresden Amen" which has been so often and so effectively employed ("Reformation" symphony, "Tannhäuser's Pilgrimage," etc.). In the "Prayer" motive we find the appeal to our senses couched in the diatonic progressions, the rhythmic periods, the direct harmonic relations, and the canonic imitation which were features of the schools from Bach to Beethoven. And in the last subject the style is that of the chromatic relation, the involved rhythm, and the free, almost kaleidoscopic, part-writing which so markedly characterize Wagner's use of the artistic material bequeathed him by his great predecessors.

(To be continued.)

\* A still more unsuspected legacy from the services of the older Christian Church can be more readily recognized in the beginning of the Protestant chorale "Wachet auf!" (Sleepers, wake!)

## LETTER FROM LEIPZIG.

THE public examinations of the Royal Conservatorium have now been held, and yielded excellent results, the number of successes being so great that we must mention only a few of the most prominent. Among the organ players, Mr. Charlie Stott, of Cleckheaton, specially distinguished himself, with a really artistic rendering of Guilman's Sonata in D minor. Foremost among the pianists were—Mr. Neville Swainson (Clifton), Herr Gustav Goldschmid (Winterthur), Mrs. Busch (New York), and Fräulein Strangmann, Engels, Gipser, and Birgfeld. Great talent was shown by Herr Heinrich Claus (Leipzig) in violin playing, and by M. Beyer-Haué (Lyons) on the violoncello. Good performances were also heard on the flute, trombone, etc., and the Conservatorium orchestra, under Herr Capellmeister Sitt, again proved its ability. Of the vocal students Fräulein Staude distinguished herself most, and among compositions the string Quartet by Herr Fialka was noteworthy.

The miscellaneous concerts were again plentiful, one of the most interesting being the Tschalkowsky concert, conducted by Leopold Auer from St. Petersburg. The programme included the Symphony No. 2 in C minor, a suite made up of some numbers from the ballet "Der Nussknacker" with the addition of the *Marche Miniature* from the first orchestral Suite, the violin Concerto in D, Op. 35, and the fantasia for orchestra "Francesca da Rimini." All these works give testimony to the eminent talent of the prematurely deceased Russian *maestro*, but at the same time we regret that hardly one of those named is worthy of unqualified praise, except the pretty ballet movements; because by the side of much that is beautiful there is much that is ugly, and by the side of delicate passages there are many that are forced and harsh. Notwithstanding these objections, the performance was extremely welcome, both because the beautiful preponderates, and because the rendering by the Philharmonic orchestra from Berlin (under Herr Auer) was an exceedingly good one.

Among the Virtuoso concerts, the so-called "piano evenings" devoted exclusively to pianoforte music are prominent, a sonata by Beethoven and a rhapsody by Liszt figuring without fail in every programme! The most successful pianoforte recital was undoubtedly that of Frau Teresa Carreño d'Albert. She once more proved herself a virtuoso of the first rank, of great versatility, who has much improved of recent years in the comprehension of music. She gave a full and interesting programme consisting of works by Bach, Beethoven, Schumann, Chopin, Rubinstein, and Liszt. There should also be mentioned the concerts of Herr Max Schwarz, director of the Raff Conservatorium at Frankfurt, and Fräulein Marie von Unschuld, from Vienna.

The Gewandhaus Concerts have terminated for the present, but I have still to report the last two. The 21st concert began with a novelty—the interesting Concerto in G minor for organ with orchestra of strings, horns, trumpets and cymbals, by Rheinberger, in which Herr Homeyer was the soloist, and gained well-merited applause. Signor Ferruccio Busoni played Weber's Concertstück, also Liszt's "Rhapsodie Espagnole," instrumented by Busoni. Although the unmeasured applause accorded was justified by the brilliant virtuosity of the performer, it cannot be denied that he did violence to the Concertstück, and that the poorly orchestrated rhapsody (itself of no musical value) was unworthy of admittance into the Gewandhaus. The majority, however, as usual, did homage to virtuosity. Very excellent renderings were given by the choir of St. Thomas (under Herr Cantor Schreck) of five madrigals by Hasler, Orlando di Lasso, Isaac, Donati, and Morley, an encore being demanded. The feature of the evening was the faultless performance of Beethoven's Eighth Symphony, which ended the concert. The no less perfect performance of the Ninth Symphony followed in the 22nd (and last) concert, a work with which the long series of concerts annually ends. It was preceded by Handel's Jubilate, the Gewandhaus choir distinguishing itself in both works by its successful surmounting of difficulties. The solos in the two works were taken by Frauen Baumann and Metzler-Löwy, and Herren Pinks and Schelper. The audience testified their gratitude to the conductor, Herr Reinecke, by enthusiastic applause and numerous recalls.

A so-called "Sonata evening" got up by the Gewandhaus direction on March 16th, must still be mentioned. The pianist was Mr. Frederick Lamond, who played the Sonatas Op. 27, No. 2, and Op. 106, by Beethoven, and the Fantasia in C by Robert Schumann. In regard to technique his execution was faultless, but the reading was slightly affected and the *nuances* too pronounced. The instrumental solos were interspersed by lieder of Schumann, Schubert and Beethoven, sung by Frau Baumann, and by duets from Rubinstein, Schumann and Reinecke, that the above-named artist sang with Fräulein Adrienne Osborne. The last duet, "Rose, wann blühst du auf," from Reinecke's Op. 217, aroused such applause that it had to be repeated.

## OUR MUSIC PAGES.

ALTHOUGH Mr. Acton designates the "Fairies' Recall" a two-part song, it is really entitled to be named a duet, for the two sopranos have each short solo passages rendering their parts of equal importance. The mysterious and dreamy character of the music, enhanced by the reiterated use of a pedal bass, is suggestive of the dim, shadowy recesses of the greenwood on a summer's night, and the expectant hush that precedes the appearance of the fairies. In fact, the song gives the impression of a kind of incantation or magic spell to summon the spirits of the grove, and, if they are capable of appreciating mortal music, should certainly be successful!

## Reviews of New Music and New Editions.

*Symphony in F. (Pastorale).* By BEETHOVEN. Op. 68. Arranged as a pianoforte duet by E. PAUER. (Edition No. 8,517f; net, 1s. 6d.) London: Augener & Co.

THIS month brings the new edition of the Pastorale symphony of Beethoven arranged as a pianoforte duet by E. Pauer. This work—one of the most wonderful pieces of programme music ever penned, at the same time the most popular symphony ever performed—is too well known to require any comment from us. All we have to remark upon is the manner in which the work has been adapted for the pianoforte and the style in which it is got up by the publishers. In both respects we accord unqualified praise.

*Overture, "Son and Stranger" (Heinkehr aus der Fremde).* By MENDELSSOHN. Transcribed for pianoforte duet by E. PAUER. (Edition No. 3,575i; net, 1s.) London: Augener & Co.

WE referred somewhat in detail to this work last month, when it was published as a piano solo, and now we have to draw attention to the fact of its appearance in duet form, arranged (as in the former instance) by Professor Pauer. Its beauties are more apparent in the four-hand arrangement: excellent as the former version was, the present is a model of clear and concise adaptation. We recommend it to all lovers of Mendelssohn, as well as to teachers in the smaller provincial towns, who will find the whole of this series invaluable for initiating their pupils into some of the greater orchestral works which they cannot hear performed.

*Étincelle.* Étude de Salon pour Piano, par ANTON STRELEZKI. London: Augener & Co.

IN many respects this is a good study. It is certainly a useful one, from which plenty of good is to be derived, and if it were not for the too frequent iteration of a rather commonplace theme, it would deserve the composer's

descriptive title of *Étude de Salon*. As it stands, however, there is not much in it to engross the attention of the listener. The construction is simple: the principal theme is played *ben cantando* to a staccato accompaniment. It is a study of good average merit to place before a fairly advanced student, who does not want fantastic gymnastics useful only to the virtuoso—in *esse* or *in posse*.

*Purling Brooklet* (Rauschendes Bächlein). Characteristic piece for the pianoforte by F. KIRCHNER. Op. 570. London: Augener & Co.

HERE we have a thoroughly agreeable, well-written morceau de salon, tuneful from beginning to end. The brilliant and graceful arpeggio work for right and left hand alternately makes it a good teaching piece. In construction and style the composer appears to have taken Mendelssohn for his model, and with good results, for he has produced a piece which we think the master would have commended. Although there is such a large quantity of drawing-room music in evidence, there is plenty of room for high-class material such as this undoubtedly is.

*Concerto a quattro violini obbligati*. By LEONARDO LEO. Arranged for four violins, with pianoforte accompaniment. By GUSTAV JENSEN. (Edition No. 5,001; net, 2s. 6d.) London: Augener & Co.

A CONCERTO for four violins is a composition not often met with. The work before us opens with a short *Maestoso* movement in D major  $\frac{3}{4}$ , in which the *solo* parts are written for two pairs of violins. This movement leads directly into the second, *Fuga a 3 soggetti*  $\text{♩}$ , very effectively worked out. An *Andante* in G minor  $\frac{3}{4}$  follows, leading into the final Allegro in D major  $\frac{3}{4}$ . We have not had the satisfaction of hearing this work performed, but an examination of the score convinces us that it is the work of an excellent musician, and one which it is well to have revived. The editorial work is by G. Jensen. Leonardo Leo (1694-1746) was a distinguished pupil of A. Scarlatti and Fago. He died quite unexpectedly while seated at the piano.

*Kleines Trio*. For piano, violin, and viola or a second violin. By ADOLPH WEIDIG. Op. 9. (Edition No. 5,286; net, 2s.) London: Augener & Co.

THE excellent little trio before us, in three movements—1, *Moderato*, in D minor; 2, *Adagio*, in D major; 3, *Rondo*, in D minor—is a most welcome addition to the small number of ensemble pieces for piano, violin, and viola. The *Adagio*—frequently the weakest movement in similar compositions—is in this trio, if anything, the strongest of the three. There is nothing particularly new in the thematic material employed by the composer, but its treatment and the way in which the parts are arranged are good, and constitute its principal attraction. We recommend teachers who hold ensemble classes to make early acquaintance with this useful composition: they will readily perceive that it merits their appreciation. An extra part for second violin, which may be used instead of the viola part, is included.

*Forty Studies for the Violin*, in all positions, for practice in shifting and the development of technique and style. By RICHARD HOFMANN. Op. 91. 2 Books. (Edition No. 5,667a,b; each net, 1s.) London: Augener & Co.

THIS work forms a supplement to the violin studies in the first position, Op. 90, which were reviewed in the March number of last year. It is issued in two books, each containing twenty studies. The first book com-

mences with preliminary "exercises for acquiring familiarity with the second position on the four strings," and "exercises preparatory to the studies which follow," shifting from the first to the second position on one, two, and three strings. These are followed by five studies, with the use of the first and second positions, well devised for the purpose. The same plan is followed in the subsequent studies for the remaining positions. Studies 38 and 39, in Book II., are "with the use of the eighth position," and the work concludes with two studies (Nos. 40a and 40b) in the half position. The primary object of this work is to give the pupil facility in shifting from one position to the other, and certainly the author presents good material for the attainment of this object. By practising these studies the pupil will also acquire strength of finger, fluency, and will become acquainted with many kinds of bowing—*legato*, *staccato*, *martellato*, *springing bow*, &c. Mr. R. Hofmann may be congratulated upon having produced a useful and practical work—one which will prove of great value to teachers in general.

*Classical Violin-music* of celebrated masters of the seventeenth and eighteenth centuries, arranged with marks of expression. By GUSTAV JENSEN. J. S. BACH, Sonata (G minor). (Edition No. 7,434; net, 1s.) London: Augener & Co.

THE Bach sonata in G minor, for violin with pianoforte accompaniment, is now added to this collection of classical violin-music, and it is gratifying to think that, in consequence of its publication in this new and beautiful edition by G. Jensen, fresh interest will be awakened in this fine composition, and a knowledge of it extended amongst a large number who at present only know such works by name. For examinations and educational purposes generally no better compositions could be selected than those included in the three series, of which the above piece appears as Book 34.

*Four Duos for Violin and Pianoforte*. By IGNAZ LACHNER. Op. 108. No. 1, "Nocturno." No. 2, "Grande Polonaise." No. 3, "Ländliche Idylle." No. 4, "Böhmischer Original-Bauerntanz." London: Augener & Co.

THESE four new duets for violin and pianoforte, being amongst the last by I. Lachner we shall be called upon to review, appeal to us with unusual interest. That a composer at an advanced age could produce work so fresh and tuneful, evidently without effort, is astonishing, considering how much has been written of late years in this style of composition. The "Nocturno" (No. 1) is an instance we may cite in support of this statement. The interest of both players is sustained throughout, and charming effects are got without the introduction of passages which could not be executed by players of moderate capabilities. Nos. 2, 3, and 4 do not make the same demand upon the executants' powers of expression, as one may gather from the character of the pieces. The "Ländliche Idylle" is a lively movement in C major,  $\frac{3}{4}$  rhythm, in the manner of a Ländler, and the "Böhmischer Original-Bauerntanz" is a clever example of the six-bar sentence, a peculiarity which adds much to the quaint simplicity of its themes. This latter piece is divided into two movements, the second being in quick polka rhythm. Undoubtedly, these pieces will yield infinite pleasure to the large majority of young musicians.

*Romance for Violin and Pianoforte*. By WALLACE SUTCLIFFE. London: Augener & Co.

THERE is much to commend in this composition, the author of which, although he may be unknown to fame,



J. ACTON'S  
SONGS OF WOODLAND & FAIRYLAND.

Augener's Edition No 4065.

No 2. FAIRIES' RECALL.

(Words by Mrs. Hemans.)

Larghetto.

1st Voice.

2nd Voice.

Piano.

*mp*

*dolce*

*p dolce*

While the blue is rich - est In the star - ry sky,

*p*

While the soft - est sha - dows On the green - wood lie,

*mp*  
While the moon - light slum - bers In the li - ly's urn, Bright

*cresc.* *mf*  
elves of the wild - wood Re - turn! Oh! re - turn! Oh! re - turn —

*cresc.* *mf*  
Bright elves of the wild - wood re - turn! Oh! re - turn —

Oh! re - turn! Bright elves - of the wild - wood! Re - turn! re - turn!

*rall.*

Oh! re - turn! Bright elves - of the wild - wood! Re - turn! re - turn!

*rall.*

*rall.*

*mp*

*dolce*

*p dolce*

Round the for - est foun - tain, On the riv - er shore,

*p*

Let your silv - 'ry laugh - ter Ech - o yet once more;



*mp*  
While the joy - ous bound - ing Of your dew - y feet

*cresc.*  
Rings to that old cho - rus! "The dai - sy is so sweet!" *mf* Oh! re - turn  
*cresc.* Rings to that old cho - rus, so sweet! *mf* Oh! re - turn —

*rall.*  
Oh! re - turn! Bright elves of the wild - wood Re - turn! — re - turn!  
*rall.* Oh! re - turn! Bright elves of the wild - wood Re - turn! — re - turn!  
*rall.*

certainly has the gift of writing melodiously, correctly, and acceptably. The "Romance" is in the key of F major,  $\frac{3}{4}$  time, with an accompaniment in quavers, which periodically merge into triplets. There is not a dull moment for either performer throughout the work, which we should say is from the pen of a thoughtful and educated musician, whom we are glad to congratulate on its production. It is, perhaps, unnecessary to add that the violin part contains all necessary directions as to phrasing, bowing, etc.

*Album de six morceaux caractéristiques pour Violoncelle avec accompagnement du piano.* Par W. H. SQUIRE. No. 1, "Chant d'Amour." No. 2, "Gondoliera." No. 3, "Souvenir." No. 4, "Légende." No. 5, "Danse rustique." No. 6, "Berceuse." London: Augener & Co.

MR. SQUIRE'S latest contribution to violoncello literature is an album of six characteristic pieces, each of which will be likely to gain the hearts and please the ears of the amateurs to whom they are dedicated by the composer. They are one and all simple in ideas and construction, easy to play (although not restricted to the first position), and easy to understand. If we have preference for one more than another, it is for No. 3, "Souvenir," in D major, *Allegro appassionato*. Nos. 1, "Chant d'Amour," and 4, "Légende," are pleasing pieces in the song form. No. 5, "Danse Rustique," strikes us, on the other hand, as being a less successful effort in depicting character in music. The violoncello part is fully bowed and fingered in a manner suitable for teaching purposes.

*Vortragsstudien.* Studies in style. A collection of striking and favourite pieces of old masters, arranged for violoncello, with pianoforte accompaniment. By CARL SCHROEDER. No. 15, F. COUPERIN, "La Bandoline," Rondeau. No. 16, A. CORELLI, "Gavotte." London: Augener & Co.

OF the two pieces under notice, the one by F. Couperin ("La Bandoline") particularly attracts our attention, on account of its graceful and melodious style. A more pleasing and effective solo for violoncello could scarcely be wished for. The "Gavotte," by Corelli, is the one in staccato crotchets, moving mostly in skips of sixths and tenths, with a running bass part in quavers; in this arrangement for cello it is written in G major. We recognize it as being also the one for violin in A major. Once again we would call the attention of cellists to this excellent edition of favourite pieces, specially selected for the cultivation of style.

"*Those Evening Bells*" (Moore), arranged for two female voices with pianoforte accompaniment by H. HEALE. (Edition No. 4,087a; net, 3d.) London: Augener & Co.

ANY teacher on the look-out for a particularly easy part-song for a junior singing class, or a vocal duet suitable for beginners, should make a note of this. Thomas Moore's well-known melody is here arranged for soprano and alto, both voice parts and accompaniment being of the simplest character.

*Quatuor en Mi mineur*, Op. 24, pour piano, violon, alto, et violoncelle. Par F. DE LA TOMBELLE. Paris: Richault et Cie.

THIS work is musicianly and interesting throughout: the string parts are of only moderate difficulty, but the pianoforte part should be in the hands of an advanced performer to render it really effective. The first movement is an *Allegro agitato* in E minor, the second a fine *Adagio* in C major, which opens with a kind of solemn chorale for the piano, gradually working up to a stormy tremolo for strings with accompaniment of chromatic

octave passages for pianoforte. The quick movement in G major which follows forms an admirable contrast, with its piquant, lively subject introduced by all the instruments in turn, together with an effective though sparing use of pizzicato; while the final movement is a broadly-treated *Allegro molto*, which returns to the key of E minor.

"*Songs of Woodland and Fairyland.*" Six two-part songs for female voices, with pianoforte accompaniment. By J. ACTON. (Edition No. 4,065; net, 1s.) London: Augener & Co.

MR. ACTON'S new volume is decidedly above the average of the usual commonplace and invertebrate type of modern part-song, being both melodious and well harmonized. "Fairies' Recall," of a rather sombre character, in the key of G flat, is particularly uncommon; "Ye Joyous Songsters" is in an entirely different style, very pretty and lively; and "Nevermore" begins with an effective bit of canon for the voices (two in one at the unison); "O hush thee, my baby," another song in G flat, has a quiet and graceful melody, although we cannot admire the progression of consecutive fifths (nowadays too much the fashion) in the fourth and fifth bars of the opening symphony. The first and last numbers in the book are respectively "Tis Rosy Morn," and "The Day is ending," the latter being made a very pretty song by means of various quite simple yet effective modulations. By the way, surely the ugly skip of an augmented second, for the second soprano, between the first and second bars of the last line is unintentional? Does not the composer mean the final G to be natural, both in voice part and accompaniment?

## Operas and Concerts.

SIR AUGUSTUS HARRIS started the opera season at Easter with operas in English, at Drury Lane Theatre. Of course, *The Bohemian Girl* was the first work, and was performed on Saturday, April 13th, with Madame Fanny Moody as the heroine, Mr. John Child being the sentimental Thaddeus, Mr. Brockbank appearing as the lachrymose Count Arnheim, and Mr. Manners representing the eccentric Devilshoof. It is simple justice to the management to state that the primitive opera was well placed upon the stage, and, in its way, cleverly performed. The ear-tickling melodies of Balfe were given with much effect; and the airs "When Other Lips" (sung by Mr. Child) and "I Dreamt that I Dwelt in Marble Halls" (gracefully rendered by Madame Fanny Moody) were encored. The doleful ditty "The Heart Bowed Down," required to be bowed down more deeply than suited Mr. Brockbank's vocal powers. In fact, the clever baritone was hardly dismal enough to please admirers of the air. Mlle. Olitzka was successful as the Gipsy Queen. The easy and simple choral and instrumental portions were effectively rendered, Mr. J. M. Glover being the conductor. On Easter Monday the house was densely crowded, the opera being *Faust*. Madame Fanny Moody made an acceptable heroine; Mr. O'Mara was the hero, and did justice to the music. The excellent bass voice of Mr. Manners helped to make his Mephistopheles effective, and Miss Dagmar was a pleasing Sichel. On Tuesday, *Carmen* was given, Mlle. Olitzka being the heroine. The Moscow artist displayed considerable ability, although physically she is not an ideal Carmen. M. Brozel displayed no little intelligence as the soldier lover, Don José, singing and acting with effect; Miss Florence Monteith, originally a pianist of talent, has recently studied for the operatic stage, and her Michaela had sufficient merit to promise well for the future. Mr. Richard Green, although hardly powerful enough as the bull-fighter, Escamillo, sang well, and was encored in the "Toreador" song of the second act. The rest of the company proved efficient, and the opera was well

placed upon the stage, with the dresses, scenery, and appointments used when *Carmen* was performed at Windsor Castle by command of the Queen. On the following Wednesday *Maritana* was performed, the representation demanding no special comment, Wallace's opera being so familiar. Thursday in Easter week was devoted to *Pagliacci* and *Cavalleria Rusticana*, and the operatic week closed with repetitions of the above-named works. The series has also included Auber's *Fra Diavolo*, and Benedict's *Lily of Killarney*. Without achieving great artistic results, a season like this may be commended if merely for the fact that public interest is kept alive in English opera, which, if it be not permanently advanced, is, at all events, preserved from extinction. Possibly the encouragement thus given may in some degree have led to the promised production of Mr. Cowen's *Harold* at Covent Garden, and should a revival of English opera ever come, its future supporters will look back with gratitude to these endeavours to give it vitality. The great defects to be amended are the want of true dramatic impulse in the productions of our native composers, and the feeble character of the libretti. Until these faults are got rid of we cannot expect English opera to advance. The transfer of Humperdinck's *Hänsel und Gretel* from the Princess's to the Savoy Theatre is one of the few operatic events worthy of comment. We may add at the same time that there will not be any novelty until the autumn at the Savoy, when Mr. D'Oyly Carte will produce the work upon which Sir Arthur Sullivan is engaged. This is a partially serious opera, but the humorous element will not be entirely absent. Mr. Turner's opera company, usually engaged in the provinces, has been for a brief season at the Standard Theatre, where it was successful. The works performed were of the kind familiar to lovers of English opera.

#### THE POPULAR CONCERTS.

THE final Saturday concert on April 6th introduced the second "Rasoumowski" Quartet, with Dr. Joachim as first violin, and Messrs. Ries, Gibson, and Hugo Becker completing the strings. Dr. Joachim played Beethoven's Romance in F, and being enthusiastically encores, gave the same composer's Romance in G, both in his finest manner. The Serenade Trio in D major and the Sonata in G minor, for cello and pianoforte, finely played by Herr Becker and Miss Fanny Davies, proved a grand Beethoven treat for all present. The season has been very successful, although not remarkable for novelty.

#### PHILHARMONIC SOCIETY.

ON Wednesday, April 3rd, Madame Patti sang Rossini's "Una Voce" with a success that promised well for her operatic season at Covent Garden. Being received with extraordinary enthusiasm, the prima donna responded with "Home, Sweet Home"—a curious item for such a society. Madame Patti was presented with the society's medal, struck in 1870 to commemorate the centenary of Beethoven's birth. The following musicians, composers, and vocalists have received the medal:—Arabella Goddard, Charles Gounod, Charles Santley, Joseph Joachim, Sterndale Bennett, Christine Nilsson, Theresa Tietjens, Hans von Bülow, Anton Rubinstein, Johannes Brahms, William Cusins, Helen Lemmens-Sherrington, Fanny Linzbauer, Euphrosyne Parepa-Rosa, Stanley Lucas, and Louisa Pyne. Mr. Cummings, in presenting the medal, alluded to the early development of Madame Patti's vocal gifts. The prima donna could sing the most difficult operatic pieces at eight years of age, and for a time sang at that age in the concerts given by M. Gottschalk, the pianist. It must be added to Madame Patti's honour that she refused any fee, although her appearance attracted the largest audience ever seen at a Philharmonic concert. Mlle. Eibenschütz was very successful in her rendering of Schumann's Pianoforte Concerto, which was an artistic and brilliant performance. The concert ended with the Symphony of Brahms in D, and by that time the excitement respecting Madame Patti had sufficiently cooled down to enable visitors to do justice to the fine work of Brahms, which was well played.

#### THE BACH FESTIVAL.

WHO would have predicted twenty years ago a Bach festival? But our knowledge of that great musician has wonderfully increased, and the festival must be regarded as a success,

although the weather played an ungracious part and deprived us of the services of Herr Robert Kaufmann, who has a great reputation as an interpreter of Bach's music. Miss Hilda Wilson was also a victim to the weather, but Mr. David Bispham, Miss Fillunger, and Mr. Andrew Black distinguished themselves in the *St. Matthew* Passion music, which was given on Tuesday, April 2nd. The choralists in the course of the festival were efficient, and Dr. Joachim, in the passages for the violin, was heard at his very best, alike in tone and execution. On another occasion the festival will probably be given later in the season. It was rather too early, in the first week of April, to awaken all the enthusiasm that so great a master deserved. Nevertheless, good work was done, and it may lead to better. A brief record may be made of Mr. Shakespeare's valuable aid. He had not the requisite physical power, but his artistic feeling may be highly commended. Dr. Stanford was an excellent conductor.

#### MISCELLANEOUS MUSICAL ITEMS.

ALL lovers of music were delighted to welcome the return of Mr. Manns to the Crystal Palace Orchestra on Saturday, April 6th, when he conducted a performance of Wagner's *Flying Dutchman*, with Miss Ella Russell as Senta, Mr. Andrew Black as the hero, and Mr. Henry Pope as Daland. The representation was a satisfactory one, and the final scene from *Die Walküre* completed the afternoon's concert. The latter opera is about to be produced in an English version by the Carl Rosa Company; but a German tenor will appear as Siegmund.—Sir A. C. Mackenzie, who has had heavy work of late, is taking a rest at Malvern.—Good Friday concerts were so numerous that it is calculated they attracted fully twenty thousand visitors. The music was mostly the familiar "sacred selections" chosen at such times.—Madame Patti sang at Nottingham on April 8th, and on the following day returned to Craig-y-nos Castle, to rest before her operatic season.—The Royal Academy concert on Friday, April 5th, was chiefly noteworthy for the playing by Miss Sybil Palliser of the Concerto of Tchaikowsky in B flat minor.—Lord Montague, on behalf of the Bach Choir, has presented the secretary, Mr. Morton Latham, with a splendid edition of Bach's works. That gentleman is credited with having first suggested the Bach festival.—Great expectations are raised respecting Mr. Cowen's *Harold*, to be produced at Covent Garden. Madame Albani will be the heroine.—The "Nikisch Concerts" will commence on June 15th, when the Hungarian violinist, M. Adamowski, and Madame Melba, will appear.—Mr. Dolmetsch, assisted by his wife and daughter, is giving three lectures at the Royal Institution on the French, Italian, and English music of the past three centuries. They include illustrations on the harpsichord, virginals, viol da gamba, viola d'amore, and other ancient instruments. The first lecture took place April 27th, the second is announced for May 4th, and the third for May 11th, at three p.m.—Herr Willy Burmester will give an orchestral concert on May 8th, when he will play classical solos. Afterwards, he will be heard in a concert arranged to display his great powers as a virtuoso.—Almost Herr Sauer's last appearance in London this season was at Miss Mabel Chaplin's concert in the Queen's Hall, on March 28th, on which occasion he gave a remarkably fine rendering of Chopin's Sonata, Op. 58, besides being heard later on in smaller works. Boccherini's quaint 'cello Sonata in A was admirably played by Miss Mabel Chaplin, also Bruch's Canzone (encored), and three solos by Popper. Miss Kate Chaplin, the violinist, performed Henschel's Ballade in such an artistic manner as to win a most determined encore, in response to which she gave Fauré's Berceuse (for muted violin) with extreme delicacy and taste. The vocalists of the evening were Miss Thudicum, Miss Agnes Wilson, and Mr. Black.—Miss Fanny Davies gave a pianoforte recital on March 30th, at Hampstead Conservatoire, beginning at the uncomfortable hour of four p.m. As usual, the artist amply proved that her ability is not confined to any one style, and was equally acceptable in Bach, Beethoven (Sonata, Op. 101), Schumann, Chopin, Brahms, D'Albert (Gavotte, Op. 1—an effective and original work), Mendelssohn, and Rubinstein. If we were to select any one item for special praise, it would be the splendid treatment of Bach's A minor Fugue, which was the first piece on the programme.



## Musical Notes.

THE rehearsals of *Tannhäuser* at the Grand Opéra, Paris, threaten to be as numerous and prolonged as they were on the occasion of the original production in 1861, under the exacting composer himself. It is now said that the opera need not be expected before the middle of May. Miss Sibyl Sanderson is on her way back from America, and on her return *Thais* will be added to the not very large working *répertoire* of the Opéra.

THERE has been rather more activity at the Opéra-Comique. M. Missa is said to have re-written, or more probably to be re-writing, his *Ninon de l'Enclos*, dropping the use of the *leit-motif* altogether; but as this would practically be almost equal to composing the opera afresh, it is probable that his alterations do not go quite so far. Whether "le jeu vaut la chandelle" remains to be seen. Benjamin Godard's posthumous opera, *La Vivandière*, was produced on April 1st, with what appears to be genuine, if not particularly brilliant, success. The libretto, by M. Henri Cain, is rather superior to most productions of the kind; serious parts, bordering on the tragic, are found in it, but on the whole the lighter vein predominates. The subject is an imaginary episode of the Vendéan war. The heroine Marion, the vivandière, is played by Mlle. Delna, who added another to her already long list of triumphs. Her versatility is indeed something astonishing: she has been on the stage less than five years, and has already created, and in every case with great success, such parts as Dido (*Les Troyens*), Charlotte (*Werther*), Mrs. Quickly (*Falstaff*), Marcelline (*L'Attaque du Moulin*), and Méala, the negress (*Paul et Virginie*). The other female part, the *jeune amoureuse*, was played by Mlle. Laisné; the chief tenor rôle by M. Clément; and the part of a quasi-comic sergeant, La Balafré, by M. Fugère, who, with Mlle. Delna, won the honours of the evening. The success of *La Vivandière* makes one regret that Godard did not earlier cultivate the opéra-comique instead of grand opera, to which his powers were unequal. Mlle. Calvé has returned from her Russian tour, and will begin to study her part in Vidal's *Guernica*, which is to be put in rehearsal forthwith.

LITTLE theatres where musical works on a small scale can be performed are just now springing up in Paris like mushrooms. One such, which has existed for some time and enjoys a good reputation, is the Théâtre Lyrique de la Galerie Vivienne, where a somewhat too ambitious setting of G. Sand's exquisite tale "La Mare au diable," by M. Ravera, has just been produced. Another quite lately opened is the Théâtre Mondain, the director of which intends to produce only short lyric pieces hitherto unperformed. He began with three pieces by MM. Le Rey, Le Tourneux, and Louis Gregh, but none of the three appear to be of any remarkable merit. At the Bouffes-Parisiens an operetta, in three acts, by M. Toulmouche, *La Saint-Valentin* (not quite the same as St. Valentine's Day in this country), does not promise to attain any very striking success.

A SOCIETY of "advanced women" (if we may so describe them) has petitioned the Conseil Municipal of Paris to give the name of Alboni to some street or square. Considering the remarkable generosity of the deceased singer to the city, the request seems most reasonable, and it will probably be agreed to.

BORDEAUX has the honour of being the first town in France to produce M. Massenet's latest opera, *La Navarraise*. The chief parts were entrusted to Mme. Nuovina and M. Dereims. The composer was present, and had, as well as his work, an enthusiastic reception.

THE directors of the Théâtre de la Monnaie, Brussels, apparently satisfied with the success of the *Pagliacci* and the revival of *Manon*, have abandoned the idea of producing any more new works, and will content themselves with reviving that remarkable novelty, the *Freischütz*. A poor end to a poor season!

THOUGH the late César Franck was one of the most distinguished of Belgian musicians, no Belgian theatre has so far thought it worth while to produce his opera *Hulda*, and it has been left to the manager of the theatre of The Hague to give a second home to the work, which was first shown to the world at Monte Carlo.

AT the Royal Opera House of Berlin, Wagner's *Rienzi* has been revived, with some changes as regards cuts and restorations, and with new and splendid scenery and costumes; but, after all, every one wonders why so much trouble and expense were incurred for an opera which has clearly had its day, and which finds no warm champions either among friends or enemies of the composer's principles. The alterations at Kroll's (late) Theatre are approaching completion, and it is expected that the company of the Royal Opera will be able to begin operations there by the middle of May.

THE concert season of Berlin has been at its climax during the past month, but, as in London, a very large proportion of the concerts given have been those of single virtuosi, mostly pianists and singers, all of whom we must pass over, save a mention of the names of Frau Carreno, Mlle. Kleeberg, Josef Hofmann, Josef Wieniawski, Auer, the violinist, and Eugen Gura, the incomparable lieder-singer. The programme of the tenth and last Philharmonic concert, under Herr Richard Strauss, included two pieces from his opera *Guntram*: of these, and of the composer's conducting of them, Herr Lessmann speaks very favourably; but he admits that, as regards the conducting of the works of other composers, Herr Strauss has failed to realize the anticipations formed of him. From a financial as well as an artistic point of view the season has not been a success. The Stern'sche Gesangverein, on March 25th, performed, along with Brahms' *Requiem*, a ballad for soli, chorus, and orchestra, *Die Wallfahrt nach Keulaar*, by the author of *Hänsel und Gretel*, a work which some papers have spoken of as though it were new; but in fact it was published more than twelve years ago, and is little calculated to add to its composer's present fame. One hardly expects to read of a performance of the *Messiah* by Wagner societies, but such was given by the united Berlin-Potsdam societies, and appears to have been entirely praiseworthy.

THE reports regarding the succession to Herr Lassen's post as Hofkapellmeister at Weimar are of a singularly conflicting character. There appears to be no doubt that when the post was supposed to be vacant it was offered to Mr. Eugen D'Albert and accepted by him. But according to the *Allgemeine Musik-Zeitung*, which should be well informed, Dr. Lassen will remain at his post, by desire of the Grand Duke. Yet, it says, D'Albert will accept the post offered him; exceptional leave of absence being granted him to continue his career as a virtuoso. We must await further information as to what is really the arrangement. A new opera, *Halimah*, by Arthur Rösel, has been accepted for performance, and will be produced along with Hans Sommer's *Saint-Foix*.

THE Oesterlein Wagner-Museum was to be transferred to its new home at Eisenach before the end of April, and it is hoped to have it ready for exhibition in the course of the summer. Herr Oesterlein has agreed to take 85,000 marks instead of 90,000, and nearly the whole of the sum has already been collected.

GREAT preparations are being made at Bremen for the

stage production of Rubinstein's sacred opera, *Christus*, of which eight or ten performances are to be given, the first on May 25th. The work is laid out in seven episodes, with a prologue and epilogue, and will require ten different scenes. The general arrangement of the story, as given in the *Signale*, suggests an operatic Ober-Ammergau Passion-play. Prof. Heinrich Bulthaupt, author of the text, has the general superintendence of the production; Herr v. Zur Mühlen will assume the title-part, he having sung the music in the concert performance at Stuttgart, last year, to the entire satisfaction of the composer. The choruses will be sung by 350 ladies and gentlemen of Bremen, and there are to be three conductors—Dr. Muck, of Berlin; Herr Reithardt, conductor of the theatre of Bremen; and Herr Weintraub, from Breslau.

MUNICH has followed the example set by Carlsruhe in 1890, and has produced, in German, Berlioz's fine opera, *La Prise de Troie*, which many good judges consider superior to the second part, *Les Troyens*. Strange to say, the first part has never yet been given on the stage in Paris, though it has been sung several times in the concert-room. At Munich Fr. Frank was the Cassandra ("mon héroïque vierge," as Berlioz called her), and Herr Vogl the Æneas. The opera was very favourably received.

AN overture to an opera, *Donna Diana*, by a composer scarcely at all known, E. N. von Reznicek, has been enthusiastically encored on its first performance both at Dresden and Berlin. The *Signale* furnishes some particulars of the composer whose work has had such exceptional success. Emil Nikolaus, Baron Reznicek, was born at Vienna, May 4th, 1861, and was brought up to the law, which he soon exchanged for music. Having studied for some time at the Leipzig Conservatoire, he filled various posts at the theatres of Graz, Zürich, Mainz, and Stettin, and is now one of the Capellmeisters at Weimar. He is already the author of four operas which have been produced at Prague, and either from his connection with the Bohemian capital, or perhaps because he is to some extent of Slavonic origin, his works exhibit a striking kinship to those of Smetana. We shall probably hear more of him before long, for his talent seems to be of a popular kind.

THE list of new German operas this month is more lengthy than usual; it includes *Die Schwestern*, by Franz Kessel (Trier); *Der Schelm von Bergen*, a work of which two settings have been produced, one by Fritz Char at Zwickau, and another by Emil Sahlender at Heidelberg; *Das Geheimniss*, by Smetana—first time in German—at Vienna, March 27th; *Walther von der Vogelweide*, by Albert Kauders (German Theatre, Prague, March 31st); *Der arme Heinrich*, the first work of Hans Pfitzner, a young Frankfurter (Mainz, April 2nd), which is very warmly praised by Herr Humperdinck, who should be a good judge of an opera. It was a great and unexpected success on the first night.

HERR HUMPERDINCK has been apparently laying the foundation for another children's Wagner-opera. At a concert given at Darmstadt by the Wagner-Verein of that town, a nursery Märchenspiel, by Frau Adelheid Wette, the composer's sister, with music by Humperdinck, was produced in concert-wise. The subject is the story of Schneewittchen (Little Snowdrop), and the music consists only of short soli and choruses for female voices, but exhibits the melodic charm and capacity for expression which have made *Hänsel und Gretel* the most popular work of the day. The composer will now doubtless proceed to elaborate these simple tunes.

THE concert at Bonn on behalf of the Liszt Memorial

Fund, in which Herr D'Albert and the Cologne orchestra, under Dr. Wüllner, took part, was not pecuniarily very successful. Considering that Bonn owes her Beethoven statue mainly to Liszt, this seems ungrateful.

ANOTHER of Smetana's comic operas, *Das Geheimniss* (The Secret), first produced at Prague in 1878, has been brought out in a German version by Max Kalbeck at Vienna. It had considerable success, but is on the whole inferior to the *Verkaufte Braut*. The composer's widow was present on the first night.

TSCHAIKOWSKY's opera *Iolanthe* has not been very warmly received at Leipzig, but at Nice *Eugen Onegin* excited great enthusiasm, probably due quite as much to political as to musical sympathies.

THE full programme of the Lower Rhine Musical Festival, which takes place at Cologne at Whitsuntide, exhibits a very happy mixture of classical and modern works, and should prove very attractive. On the first day will be given Haydn's *Seasons* (entire?), Wüllner's *Te Deum*, and an overture by Handel. On the second day, Bach's cantata, *Wir danken dir Gott*, Mozart's E flat symphony, Part 3 of Schumann's *Faust-scenen*, the Finale from *Parsifal*, and the *Eroica* symphony. Third day: Brahms' Symphony in F, Mendelssohn's G minor Concerto, Humperdinck's *Wallfahrt nach Kevlaar*, a Song of Praise from Bruch's new cantata, *Moses*, the Prelude and Friedenserzählung (Narrative of Peace) from Richard Strauss' opera *Guntram*, Liszt's Concerto in A major, and Finale from *Die Meistersinger*.

MME. WAGNER has again refused permission for performances of *Parsifal* to be given at the Munich Opera House.

THE most important musical event at Vienna has been the visit of the Philharmonic Orchestra from Berlin, which gave three concerts under three different conductors—Richard Strauss (their own regular conductor), Felix Weingartner, of the Berlin Opera House, and Felix Mottl, from Carlsruhe. All the concerts were enormously successful, but Weingartner appears to have made the greatest impression as a conductor. At a banquet given to the orchestra, Herr Brahms is reported to have said that he had never heard his Symphony in D so perfectly played as it had been under Weingartner. A new operetta, *Die Karlsschülerin*, by that popular composer of such pieces, Carl Weinberger, produced at the Theater an der Wien on March 21st, bids fair to have a long run—the longer, perhaps, as that most popular singer Frau Ilka Palmay returns to the scene of her former triumphs to take the chief part in the piece.

THE unveiling of the monument to Mozart, which has been executed by the sculptor Tilgner, is postponed from May till October 4th, the Emperor's birthday. There is a report that Franz von Suppé, the composer of *Boccaccio*, *Fatinitza*, and a score of other well-known comic operas, is somewhat seriously ill. He is now seventy-five. The juvenile prodigy violinist, Bronislaw Huberman, is having a phenomenal success in Vienna. Each one of his concerts is densely crowded.

THE *Musikalisches Wochenblatt*, in its numbers for March 28th and April 4th, gives a portrait and biographical sketch of our young countryman Mr. Frederick Lamond, of whom, both as pianist and composer, the writer, Herr Otto Bacher, speaks in the highest terms.

THE Cäcilienverein of Wiesbaden has just given a very successful performance of a choral work, *Iphigenia in Tauris*, by Theodore Gouvy, a composer very highly esteemed in Germany, but almost unknown in this country.

THE excellent young violinist, so well known before her marriage as Fr. Arma Senkrah (Miss Arma Harkness),

has reappeared in public at Eisenach, and proved that her skill and power of expression have in no way deteriorated through her temporary retirement.

A PERFORMANCE of *Tannhäuser*, probably unique in its way, was lately given at Geneva. M. Engel, from the Grand Opéra de Paris, was announced to appear as Tannhäuser; but when the appointed evening arrived, the manager appeared before the curtain and announced that M. Engel had had a return of his complaint, and could not sing, but that, in order that the audience might not be disappointed, he would appear in the part and play it in dumb show. This he did, and the effect was so indescribably comic that the audience accepted it in place of the pleasure they had anticipated. Considering that M. Engel has generously come forward to replace an artist indisposed more often than perhaps any other living singer, it seems hard that he could not find a substitute in his hour of need.

THE *Silvano* of Sig. Mascagni, produced at the Scala Theatre of Milan on March 25th, seems to be something between a failure and a success; as the Scotch saying has it—"Too good to bann; too bad to bless." The libretto, which is by one of the authors of the book of *Cavalleria*, too closely reproduces the characters and situations of that famous work; and much the same must be said of the music allotted to the three soloists, but there is originality and character in some of the choruses. (We were mistaken in saying last month that there was to be no chorus.) On the whole, it does not seem likely to add to the composer's fame.

THE most successful Italian opera of the month is *Nozze Istriane* (an Istrian wedding), by Antonio Smareglia—libretto by Illica—produced at the Teatro Comunale of Trieste on March 29th. The composer is himself a native of Istria (born 1854), and author of several operas which seem to have been better appreciated in Austria than in Italy. It looks as though the new opera was his best work up to now, and it is unfortunate that the close of the season should have cut short its success at its height. It will no doubt soon be heard elsewhere. Possibly some of the success was due to Siga. Gemma Bellincioni and her husband, Sig. Stagno, who took the chief rôles. The lady also appeared at the same theatre as the heroine of Massenet's *Manon*.

COUNT DAL VERME has denied the correctness of the report that he intends to pull down the Dal Verme Theatre at Milan, which is his property.

SIGNOR SONZOGNO has abandoned his intended scheme of bringing his company to Paris for a series of performances of Italian opera. It is believed that the threatened hostility of a portion of the Paris press is the cause of the impresario's withdrawal.

THE Russian choir of M. Slaviansky d'Agréneff, whose appearances in London in 1886 attracted so much attention, has been giving performances in Milan with great success. M. d'Agréneff seems to have resumed the conducting of the concerts, which for some time he entrusted to his daughter.

MOSCOW has lately been favoured with two foreign operatic companies. The French, under the management of M. Devoyod, the baritone, includes no names familiar to our ears save that of Signor Vianesi, the conductor. The Italian company is under Signor Lago, and includes Mme. Saville, the Australian, but now French, prima donna, who has made a great success.

THE Diet of Finland has made a grant of 2,500 marks (£125) yearly, for the next ten years, towards the encouragement and support of Finnish composers. We shall look with much interest for the result of this generous step. There are Finnish artists whose works are highly appreciated in the picture exhibitions of Stockholm and St. Petersburg, and in due time Finland may

well furnish musicians as well as painters and sculptors. Indeed, we believe one, Herr Kajanus, is now tolerably well known in Berlin.

THE German Opera Company of Mr. Walter Damrosch is now giving performances in Boston. In New York they do not seem to have given entire satisfaction. The New Yorkers, who are accustomed to such vocalization as they hear from the members of the excellent Italian opera companies who visit them every year, do not relish the rough and tuneless singing which they get from too many of the German artists. The memory of Lilli Lehmann is still fresh; and the excellence of the singing of Frau Sucher, and one or two others of the company, does but throw into stronger relief the inferiority of most of the others.

A VERY important but hitherto neglected branch of musical education has been recently taken up by Miss Eugénie Joachim (a niece of the famous violinist), who has lately settled in London. This lady—herself an excellent musician—makes a speciality of teaching correct enunciation and declamation in German lieder, oratorios, and operas. There is certainly an opening for first-rate training in this department for those singers who are unable to study abroad, and Miss Joachim already numbers among her pupils some who are in the foremost ranks of our English vocalists.

PROFESSOR PROUT'S new work on "Applied Form" will be ready on the 15th inst., and a detailed review of the book by Dr. Pearce may be expected in our next issue (THE MONTHLY MUSICAL RECORD for June).

THE deaths of the month do not include many names of very great eminence. Adolphe Nibelle, who died about March 20th, was a French musician who produced a number of comic operas and other works, none of which gave him any particular reputation.—Léopold Dancla (b. June 1st, 1823), brother of the more famous Charles Dancla, was an excellent teacher of the violin, and for many years a member of the orchestra of the Conservatoire concerts. He has produced many good pieces for teaching purposes.—M. Léon Richault, the well-known music-publisher, died on April 10th, aged 55. He represented the third generation of a firm which has existed for nearly a century, and which has long been one of the most important in France.—An author, who used the pseudonym F. Zell, but whose real name was Camillo Wälzel, died at Vienna on March 17th, aged 66. He was one of the most popular of Austrian librettists, and to him, either alone or in conjunction with some collaborateur—generally R. Genée—the world owes the libretti of most of the operas composed by Strauss, Suppé, Millöcker, etc. We may give as instances, *Boccaccio*, *Fatinitza*, and *The Beggar Student*.—Mme. Otto-Peters, who died on March 13th, aged 76, was best known for her writings on the subject of feminine emancipation; but in early life she distinguished herself as one of the earliest champions of Richard Wagner, whose greatness she foretold with almost prophetic insight.—On April 9th, died at Dalston, at the age of 76, Miss Elizabeth Stirling, one of the best female organists of our country, and a composer of much ability. She would have been a Doctor of Music of Oxford had the University possessed the power to confer the degree on a woman, for her degree-exercise was accepted and passed. Her best-known composition is a part-song—"All Among the Barley"—which for a short time was enormously popular. In 1863 she married Mr. F. A. Bridge.—Mr. William Ebsworth Hill, the well-known violin-maker and dealer, head of the oldest and most famous firm of violin-makers and repairers in this country, died on April 2nd.



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